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Advancement of students' abilities to cope with the demands of exposition and argument is noted when they are encouraged to accept mixed diction within a framework of activities that interrelate thinking, speaking, reading, writing, and listening, in the context of the immediate audience of class and teacher. Research indicates that when a weak writer is encouraged and coached to use his or her own voice to develop a mixed diction, the writer's sense of correct mechanics takes a low priority for a time and errors fill the pages, because the writer is concentrating on organizing her research and finding strategies and tactics for getting her ideas across to her audience. Later, however, a sense of "correctness" reemerges in a more fluent way. The use of mixed diction allows development of the internal listening and reading capacity that must be present when writing alone and prevents the writer from becoming wrapped up in the moral imperatives about "correct" writing. Research indicates that college composition classes using activities that interrelate thinking, speaking, reading, writing, and listening, permitting and encouraging a mixed diction, perform much better on writing tests than traditional classes. (RS)

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THE POWER OF ACCEPTANCE OF MIXED DICTION--OF THE STUDENT'S VOICE--IN THE TEACHING OF COMPOSITION

"What we need is a mixed diction," said Aristotle, to gain clarity and distinction in our writing.

For Aristotle, mixed diction meant the mixing of common words of speech with less well known words, colloquial words with formal language, and colloquial or vernacular forms with formal forms. Twenty-three centuries and several languages later Sheridan Baker, in The Practical Stylist, quoted Aristotle in his argument for an English diction that mixed Anglo-Saxon and Latinate words. Baker was arguing for what already generally existed, against both those who would profess to use only or mainly the tough, concrete Anglo-Saxon words and those who would use only "Latinate soup." Baker, along with many other teachers of composition and literature, believes, as did John Crove Ransom, that some of Shakespeare's power comes from his mixing of Anglo-Saxon and Latinate words:

> Thus my hand will rather
> The multitudinous seas incarnadine,
> Making the green one red.

Generally it is part of the creed of teachers of composition and literature to believe that the contrast of the two extremes of Latinate and Anglo-Saxon words generates

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"incomparable zip" in our use of English. As an example, Baker offers Faulkner's description of Dilsey in The Sound and the Fury:

> . . . a paunch almost dropsical, as though muscle and tissue had been courage and fortitude which the days or the years had consumed until only an indomitable skeleton was left rising like a ruin or a landmark above the somnolent and impervious guts . . .

Teachers of composition and literature would generally agree with Baker that the "grand Latin preparation" makes the impact of the short Anglo-Saxon "guts" almost "unbearably moving." However, if we circle all of the words of Anglo-Saxon, Nordic, and Germanic origin, we see that it is actually a grand mixed diction preparation, a deep and intricate ordering of the Anglo-Saxon and Latinate, that makes possible the surprise force of the Anglo-Saxon "guts."

> . . . a paunch almost dropsical, as though muscle and tissue had been courage and fortitude which the days or the years had consumed until only an indomitable skeleton was left rising like a ruin or a landmark above the somnolent and impervious guts . . .

William Labov, calling attention to the connection between the stylistic techniques of oral vernacular literature and high literary style, uses a page from E. M. Forster's Passage to India to demonstrate that high literary style uses explicit vernacular syntax, such as the right-branching of speech as opposed to the left-branching of certain kinds of formal writing, a mixing of the syntax of the vernacular with the potentials of writing.

Very few teachers of composition would set themselves against the foregoing argument for an English diction that mixes Anglo-Saxon and Latinate words and a written syntax that uses the compelling fluency of the vernacular style. They would at least allow it its place. It is one of the comfortable controversies of our field, if it is at all controversial now. The writers mentioned, Shakespeare, Faulkner, Forster, Ransom, and to one degree or another most of the writers in the canon of English literature, have exploited the powerful resource of the mixed diction that already existed in the commonly used language of their times, in whatever narrower or wider range of mixed diction they chose to work in.

Though it is part of our creed as composition teachers that we extend to students permission to use the mixed diction of Anglo-Saxon and Latinate words, blind-grading tests reveal that a large percentage of composition teachers on all levels actually give higher grades to papers that use

a preponderance of Latinate words. Such teachers' permission to use mixed diction becomes a mixed message to students, who become confused and tangled between what they hear the teachers say and the contradictory pattern they sense in the teachers' grading. The students, in response, frequently develop a strategy of doing only skimpy, awkward writing--skimpy in an attempt to limit and control the confusion, awkward because the student has no firm position from which to become the speaker, no clear language resource to draw upon, and no authentic occasion or subject. Yet, we would, most of us, affirm that acceptance of a mixed diction of Anglo-Saxon and Latinate words is well within the paradigm of contemporary composition teaching.

But what happens to our creedal belief in mixed diction when we are faced with student writing that mixes non-Standard White speech with Standard Written English? Or Black English Vernacular with SWE? Or slang? The paradigm of our creed does not so easily allow the teacher of composition to accept any of these examples of mixed diction. Yet, in the admissions-selective private university as well as the inner city community college, much of the student writing that the composition teacher faces uses mixed diction--clumsily and with little fluency or development of content. This use of mixed diction occurs no matter what we as teachers believe or think we believe about what should or should not be present in the writing. Much of the surface

feature correction that a good many teachers visit upon student writing falls upon this awkward mixed diction.

Teachers who are actively developing thinking, speaking, reading, listening, and writing relationships in their classrooms, and actively using the immediate audience of the classroom to give focus, reflection, and authentic motivation to their students, find themselves in a stammer of unfulfilled promises until they add to their approach the acceptance and encouragement of a true mixed diction. What if we turn it around and instead of spending our time in correcting the mixed diction, or complaining about it, we accept, encourage, exploit, and generally push for it on all fronts in the composition classroom, coaching students to use it to develop fluency and to cope with the global strategies and demands of exposition and argument?

For instance, the college composition student who is permitted, encouraged, and coached to write the following in an assignment to parody the structure and elements of a folktale, accomplishes a large incorporation of Standard English elements while developing content, ideas, sense for structure of argument, fluency, wit, and is well on the way to becoming the journalist that she will become. She uses a strong mixed diction to tell the story to her internal listener (and listeners), in anticipation of the writing being read aloud to the immediate audience of the class. In doing so, she makes large advances in coping with writing's

need to carry with it a context independent of speech--not after she has fully mastered Standard Written English and the conventions of writing, but while she is in the process of developing such skill.

A Cat and A Chick Hooked Up

This cat, after getting next to this chick, was rapping for days over his love jones for her. The chick finally got her head bumped, and agreed that they would shack together.

"We got to stock up on some grub before the hawk gets to cuttin," the cat said, "'cause I might get laid off from the gig again. All of the hustlers and the pimps going be recruitin' real tough 'bout now 'cause I know they need the extra dough. Little Mama, I want you to stick pretty close to the crib, or else they sho nuff will try to catch you in their trap."

So they started shacking and then they bought a whole lot of red beans and rice just in case the cat got laid off. They didn't have any room to put all of it because they only had a one room walk up. So after talking it over they

> decided to keep it over his partner's house who had much more room and who also happen to live over a storefront church. They also decided to wait until the shit really hit the fan before they touched it. Pretty soon, the fat cat decided to get greedy. What was once a love jones became a red beans and rice jones.

In an experimental remediation program (HECA) (conducted by The Chicago Teachers Center, Northeastern University, and with the participation of Columbia College [Chicago] faculty) inner city students who possessed particularly intransigent written language problems were gathered in classes in which the teacher used approaches that actively inter-related thinking, speaking, reading, writing, and listening. In this experimental program, directed by Jerry Olson and Sharon Coben and taught by Tony DelValle, DelValle was using Story Workshop® approaches.[1] The students were encouraged to use whatever language resources they could garner, from their speech and the oral reading they did in the class, to get

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[1] See John Schultz, Writing from Start to Finish (Upper Montclair, NJ: Boynton/Cook, 1982); Betty Shiflett, "Story Workshop as a Method of Teaching Writing," College English 35 (November 1973): 141-160; John Schultz, "The Story Workshop Method: Writing from Start to Finish," College English 39 (December 1977): 411-436; and John Schultz, "Story Workshop: Writing from Start to Finish," in Research on Composing: Points of Departure, ed. Charles R. Cooper and Lee Odell (Urbana, IL: National Council of Teachers of English, 1978), 151-187.

what they had to say in writing across to their audience, reading their writings to the immediate audience of the class. The result, necessarily, was a mixed diction composed of Standard English and vernacular elements. The students accomplished, in a rather short time, a large measurable advance in ideational development, fluency, spelling, and sense for the conventions of writing. In both the pre- and post-test portions of the program, photographs were used as prompts and the students wrote in response to photos they picked from several photos offered for their choice. Here is a typical pre-test example:

Illustration 1-A

Basketball is a sport in which I am very good at playing. I like to play basketball because it gives me something to do in my spare time. It also teacher me hov to work as a teamate. That is why I like to play basketball.

Instead of writing, "Basketball's a sport I'm very good at playing," as he would usually say it in peer-speech, the writer struggles to write the correct-sounding phrase "in which I am very good at playing." He does this because he has not been permitted and encouraged to mix his speech with his writing and trust his voice to help him develop fluency in writing. The second sentence is straightforward and fluent speech, so much so that when he comes to the third

sentence he recognizes that he must say something that is appropriate to the moralizing environment of school and its contradictory mythology about the need for "correctness" in writing. So he makes a moralistic statement that he feels will win some approbation from the school environment and, interestingly, turns "teacher" into a verb.* In the fourth statement, he gets the whole risky business over with.

In the post-test several weeks later, the same student wrote the following, again writing whatever he wished from the prompt of a photograph:

Illustration 1-B

Post-test

<u>The Fight</u>

One day I was in the house watchin(g) cartoons when I heard a loud crash. I didn't pay it any attention, but then I heard it again. I went to see what was happenin(g).

When I went outside, I saw a boy I knew fightin(g) some boys. I ran downstair to see who he was fightin(g). When I got downstairs I saw a whole gang

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*I've checked with students, teachers, and dialect specialists to see if they are aware of any instances of "teacher" used as a verb and have found no one who can attest to such a usage, though I myself have the feeling that I have heard it used as a verb in a similar context in which a student was responding with a moralizing earnestness.

of boys all over him, so I started to help him.

I grab(bed) one of the boys, and hit him, and we started fightin(g), and the rest of them got off him, and grab me. My cousins came to help me, and the others ran.

As part of the post-test, students were taped as they read their post-test writings aloud. They faced a wall and a tape recorder as they read their writings aloud, while other student readers were spaced widely to right and left also facing tape recorders and the wall of the classroom. The word-endings in parentheses were endings that the author spelled properly on the page, yet dropped when he read the writing aloud. The writer's mixing of Standard English elements with his own speech is shown by his use of the -bed ending of "grab(bed)" when he wrote the word and his dropping of it in the oral reading of the text. At the end of the sentence, he uses "grab" again, this time without the -bed ending in writing, which further demonstrates his mixing of speech and Standard English elements in a fluent syntax.[3]

The encouragement and acceptance of the mixed diction carries with it an acceptance of authentic content, observation, and feeling. We can sense in the writer's pre-

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[3]Linguistic bases for the approaches discussed here can be found in the work of William Labov, Del Hymes, John Ball, Guy Bailey, and many others.

test, along with his attempt to use grammatical units such as "in which," a pressure to say the right and moral things for the school situation, resulting in the phrase "teacher me how to work as a teamate." In the post-test, we see authentically how he acts in other situations as a teammate.

These ninth-graders met once a week in one and a half hour sessions on Saturdays, for twenty weeks.* Oral reading and oral telling of topics were used in association with and preparation for writing. The average length of their writing increased by 60 percent, from 75 words per writing to 118. The measurement supervisors from Northeastern University and the Chicago Teachers Center, who were not accustomed to seeing academic improvement in the population represented by this group, "decided to conduct a nominal analysis of four components of written expression: generation of ideas, spelling, handwriting, and conventions of print." Generation of ideas refers to those aspects of written expression dealing with thoughts and ideas communicated and their grammatical form. A preliminary analysis of the writing samples showed improvement on all four components of expression, although the type of improvement varied from student to student. The "results clearly indicated that

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*These freshmen came from an all-black general high school on Chicago's West Side, with a dropout rate of 62.6 percent. The seniors in this high school read at a level below 82 percent of the senior students nationwide.

students had dramatically improved in their ability to fluently express their ideas in written form."*

The teacher who coaches fully for a mixed diction will find that she or he is now able to perform more powerfully and precisely a most important function for the students, that of identifying as soon as possible the passages in each student's writing that are on the way to becoming effective, many of which should be heard by the audience of the class, and then moving the process forward by identifying the best writing and making distinctions among good, almost good, and not so good writing, in a variety of subtle and explicit ways in the classroom and in conference. The tortured diction and skimpy writing that characterizes students' attempts to write "correctly" will give way to greater ideational development, fluency. and facility with Standard English and the conventions of writing. Finally, we see that what works most productively for the weaker writers is what works for the stronger writers, what is sauce and substance for one is sauce and substance for the other.

In the college composition class, we get even more marked advancement of the students' abilities to cope with the demands of exposition and argument when we encourage and accept mixed diction within a framework of activities that inter-relate thinking, speaking, reading, writing, and

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*Final Report of NECA Project, The Chicago Teachers Center, June 1986.

listening, in the context of the immediate audience of class and teacher. The class' appreciation, recall, and comments, and the teacher's reactions and conferences, perform the crucial function of identifying the writing that communicates its thought most effectively, all other standards set aside. Such identification by the teacher is particularly crucial in pushing for the development of the writer's and the subject's potential and in recognizing the writer's organizing breakthroughs in combining into a mixed diction the potentials of speech and writing.

A young black student writes the following paragraphs in the development of her researched essay on the conflicts and contradictions in standards of behavior experienced by young black people growing up in the ghetto environment.

> We are not always understanding of these standards, but we do know they exist. This is why when someone goes against these standards, they try to hide the facts. For example: If a child skip school without his parents permission he automatically go someplace where he think he could not be found out, because this child knows it's against the standards that are set in his household. Although this child may not have the full understanding of these standards, he

still know they exist. The same thing goes for a person breaking the universal standards; this is why drug abrusers hide their drug use, why thieves steal at night, and why child abrusers make their child lie about their bruises.

Some of these misunderstandings of standards are sometimes bought about when we are raised by certain standards but, our environment do not coincide with our standards. For instance; Kat was raised in the slums on the West side of Chicago. Her family barely got by from day to day. There were always a lack of food in their house and their houses were always ran down and pest infected.

Kat's mother taught her the only standards she knew and that was to be good, law-abiding, religious and get a good education -- just to name a few.

The day when Kat skipped school and took her little sister with her into a neighborhood grocery store to steal something for them to eat. Kat's mother standards did not enter into her mind. She did what she had seen other people do

> to get food in her neighborhood. Kat had decided in her young mind to overlooked her mother's standards and followed the standards of the ghetto.
>
> Not only did Kat break her mother's standards, she broke the universal standards. When Kat was found out the school automatically marked her "deviant" on her school records and even her mother thought her to be incorrigible. Her mother and the school should have realized that it wasn't Kat's fault and that Kat was just filling a neccessary need. And that she used the standard that she thought was more suited for the neighborhood they lived in.

This young writer became excited about her research into deviant behavior and with her attempt to argue how it is that criminal behavior occurs in certain environments. If the emphasis of the class were upon surface correctness, she would not have been able or allowed to undertake the learning experience of making her argument. We can see how the idiolect spellings of "child abruser" and "pest infected" came about, having their source in understandings of the ear, similar to the idolect pronunciation and spelling of "Chester dravers" for chest of dravers. However, when she

read these paragraphs into a tape recorder, she pronounced "child abruser" as "abuser," but "bruises" as "buses." "Pest infected" was pronounced as it is spelled. She read the third paragraph with appropriate punctuation, with no sentence fragment, and pronounced "overlooked" and "followed" appropriately as overlook and follov.

Here is a paragraph by a young Hispanic student from the development of her researched essay about homeless people in the United States:

> There is a deep gap between the rich and poor. It may not be wide, because in a lot of cases, the rich and poor live within blocks of each other, but the deep pit that seperates the two is nearly impossible to cross. This becomes obvious if you go to Chicago's North Side. You are surrounded by trendy restaurants serving the latest cuisine, expensive renovated buildings, lofts and stores where $150, is a moderate price for a sweater. The people who patronize these stores and restaurants wear fur coats that brush the sidevalk, they drive Volvos and Mercedes. It's in the alleys behind these restaurants and stores that these streetpeople sleep and scrounge for

> food. They raid the garbage cans in the back of these restaurants, picking up leftover food that has been thrown away. Maybe Vie de France has left their dumpster unlocked and they can get the croissants that are thrown out in perfect condition only because they won't be fresh tomorrow. At night, they may huddle in groups and wrap up in tattered newspapers, the garbage cans beside them [as] they turn in for a night of rest on the hard alley concrete.

The writer uses basic techniques of argument effectively, comparison and contrast, with supporting imagery about the gap between the rich and the poor. Immersed in her research, she writes many pages, first of instances in a process buildup to the essay, and then the essay itself. If we examine the paragraph for grammatical errors, we find that they concentrate on referential pronouns such as "these" and "they." If she reads the writing aloud, she may laugh out loud in hearing that the phrase "these streetpeople" could refer back to those who wear "fur coats that brush the sidewalk" and "drive Volvos and Mercedes." In the general flow and heat of the composition, she thinks that "these" refers back to the homeless streetpeople already mentioned many times earlier in the development of her material.

In discussing the variety of places that the homeless may use for shelter, she writes:

> I know from personal experience that some of the places that homeless people go to seek shelter from the weather, sleep, or just pass the time away are varied. You can find these people vandering around parks, alleys, busstops, airport lobbies and sometimes even whole families have set up tents under highway viaducts. Sometimes to survive, when the cops say, "Time to move on", you've got to be imaginative. Such was the case in Santa, Barbara, California, according to an article in Newsweek. Tree People as they're called, are hoboes, transients, and homeless people who occupy the area around the tree and sleep, eat and hang out around it. What it is exactly is a fig tree. But, not just any old fig tree, it's The Morton Bay Fig Tree. It's located in the Santa Barbara Park, right next to some railroad tracks. The tree has been there since 1877, is the largest of it's kind in the U.S. and is native to Australia. It's a very famous

> stop for transients as Lloyd Henry, a hobo points out, "You might be in Georgia, maybe in Florida." "Tell your friends you'll meet them at the fig tree and you know they'll be there." When you're struggling to survive, you have to be resourceful.

In this paragraph, midway in her essay, she handles most of the conventions of writing, punctuation, and grammar accurately. If she wrote only three or four sentences for her assignment, or one paragraph, she would make few if any surface errors. The fact that she does so much more writing than we would ordinarily expect means that we see more errors in each composition, but globally and proportionately the author handles grammatical and surface features more effectively.

In her study of what helps weak writers, one researcher finds the following pattern: when the weak writer is encouraged and coached to use his or her voice to develop a mixed diction, the writer's sense for correct mechanics takes a low priority for a time and "errors" splatter the pages, because the writer is concentrating on organizing her research and finding the strategies and tactics for getting her ideas across to her audience.[4] Later in the pattern, the

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[4]Mary Zoe Keithley, Master's Thesis, unpublished, Columbia College, Chicago, Illinois, 1987.

sense for "correctness" re-emerges in a more fluent way because the student is no longer wrapped in the confusion of contradictory imperatives to use "correct" English.

In the following paragraph from a letter that the writer wrote to his congressman, we find that his mixed diction has advanced to the point where he confidently handles the demands of grammar, surface features, and conventions of writing.

> Dear Congressman;....
>
> You people notice alot of things, sitting atop your high chairs wearing your high hats in the nation's capitol. You can spot untaxed income and security leaks, even unlicensed tricycles, so hov is it that an injustice as great as racial prejudice can slip right past your guard, if indeed there is a guard against it? There are some people who don't cotton to my kind unless we're picking cotton. There are certain neighborhood areas surrounding my very own home that are modern taboo for men like me to pass through. Someone in your position should be well-avare of such problems, and aim to do something about them.

The resources of mixed diction give this writer the opportunity for wit and language play that would not be available if he stayed strictly within the range of a sanitized Standard Written English without much access to the vernacular. Phrasings such as "don't cotton to my kind unless we're picking cotton" and "are modern taboo for men like me to pass through" are drawn directly from vernacular rhyming and fit fluently in the flow of his voice and diction.

The same writer researched comic books, their heroes and the history of the treatment of heroes in comic books, and wrote an essay on the culture that has developed around comic books. In this essay, the fluency of the writer's mixed diction carries a tone and word choice very different from the tone and word choice of the parodic and angry letter to his congressman.

> Despite the fact that Spiderman quickly became one of the top three characters in Marvel Comics (the others being Captain America and The Incredible Hulk), his earliest writer Stan Lee carefully endoved his character with a strong level of seriousness and human nature, and the all-too real problems connected with living. Spiderman wasn't presented simply as a dashing superhero

> with dynamite insect-like abilities... When in his civilian identity as college student Peter Parker, Spidey had a life as real and as normal as anybody else's. When he broke up with a girlfriend, the situation was treated realistically. Peter reacted the way anyone else would in the situation. When he ran into problems involving his schooling, such as passing mid-terms, or attending boring lectures, we as readers were allowed to experience what he experienced, and they were down-to-earth sensations that the 'common man' could easily relate to. This type of comic-writing didn't allow the hero's superhuman abilities to somehow 'fix' everything and make them right. Instead, these problems were presented as realistically as if they had actually happened.

Mixed diction allows the writer a range of choices appropriate to whatever writing task he has undertaken. Mixed diction gives the writer access to speech and inner speech, providing him with a clear position to speak from and a rich language resource to draw upon, which helps him to organize material and relate it confidently. The use of

mixed diction allows development of the internal listening and reading capacity that must be present for us when we are writing alone.

The permissions and approaches that are most helpful to the ill-prepared, less skilled writer are also the right permissions and approaches for the writer who possesses a generally skilled command of grammar, spelling, punctuation, and the conventions of writing, They awaken a sense of empoverment in communicating effectively to both a present and a distant audience.

In the following researched essay into the history of Coca-Cola and its place in American life, the author has a strong sense of using his voice to organize and relate the material in direct address to an audience, which is the audience he imagines from the immediate audience of the class, the teacher, himself, and whatever other readers are in his mind. The big bonus of motivation, just as with other writers, is that he enjoys the anticipation of having his work get across effectively to the class and the teacher.

> When it comes to Americana, Coca-Cola ranks right up there alongside baseball, hot dogs, apple pie, and Chevrolet. The epic tale surrounding this sensational soda pop has been detailed by scores of scribes over the past ten decades; but because a whole lot

> of the beverage's history is based on anecdotes and folklore, no two accounts read exactly alike. In fact, a number of the works even contradict each other. Therefore, any spoken or written Coca-Cola chronicle ought to be taken with a grain of salt -- or a grain of sugar, in the case of Coke. And the following paragraphs are certainly no exception.

The high school freshman "remedial" student who wrote "Basketball is a sport in which I am very good at playing" would have tangled immediately, in his error-beleaguered state of mind, on the use of such vernacular phrases as "ranks right up there alongside" and would be soon exhausted by his battle with moral imperatives of "correct" writing long before he got to the informative and witty development on the history of Coca-Cola in the United States. Oddly enough, such an author is stumbling on the most natural elements of his own speech, becoming wrapped in confused imperatives about "correct" writing. If a composition teacher stopped this essay right there and suggested alternatives to the phrase "a whole lot of," he would likely stop the efficient organization and sense of address with which the author controls the writing. In the Faulkner example quoted earlier, we see that it is the intricate ordering of these elements of spoken language with more

formal language that makes the power of the writing possible. Mixed diction with its voiced sense of speech and inner speech, putting the writer in close touch with his internal audience, helps him find the ways to cope with the absence of speech context, the change in medium from speech to writing, and the absence of the primary audience.

We should, from the foregoing development, be able to expect that classes that use activities inter-relating thinking, speaking, reading, writing, and listening, permitting and encouraging a mixed diction, with both immediate audience and teacher responses identifying the most effective writing, will perform better than classes that do not use such approaches. Such combinations of approaches are used in Story Workshop-taught composition classes. In the Dallas County Community College District, 93 percent of the students from the Story Workshop-taught composition classes pass successfully the post-test (two hours of argumentative writing), which is necessary to fulfill the composition requirement, while the students from the ad hoc or current-traditional classes pass at a rate of 50 to 70 percent. These figures have not varied by more than a few percentage points every semester for five years. Similar results are obtained by teachers who use these approaches in other schools.

Finally, we should extend our creedal acceptance of

mixed diction to include the diction that can be developed from the language backgrounds in our composition classrooms. With acceptance and coaching for mixed diction, we should emphasize ideational development and fluency and the motivating satisfaction of getting what the student has to say across to an audience. We gain excitement about writing, about research, effective argument, and audience effective phrasing. We gain the power to educate more adequately the wide range of students who come into the composition classroom.

Thus our hands will rather
The multitudinous voices encourage
Making the old ones new.